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Introduction

What follows is a labor of love and respect, written for a man who had an immeasurable impact on the lives of countless people.

William Alexander Adam was born on October 21, 1917, and passed away 96 years later, on November 25, 2013.

His parents were Andrew Walker Adam and Wilda Blose Adam. He grew up in Fort Collins, Colorado, graduating from Fort Collins High School at the age of sixteen. At the age of seven, William Adam began taking trumpet lessons with Ben Foltz (third cornetist with the John Philip Sousa Band). When he was eleven years old, he hitchhiked from Fort Collins to Denver twice a week to study trumpet with John S. Leick, who was the 1st trumpet player in the Denver Symphony Orchestra. William Adam left home at the age of sixteen to play professionally in California in the Hal Kemp orchestra with Skinny Innis. During that time frame, he also played for the Lucky Strike Hit Parade, the Los Angeles Civic Orchestra, and numerous radio shows. While in California he attended Pasadena Junior College and the University of California in Los Angeles. His study with the famous studio trombonist, Hyrum Lammers, would have a huge impact on his playing and on his future teaching. It was from Lammers that the notion of totally trusting the concept of "mind in the sound" began to solidify.

"Now we have to play these exercises as if there is not a bump or ripple in the sound. The sound stays as even and as beautiful as when you played a long tone. Your mind cannot be aware of what the fingers are doing. The mind is in the sound and allows what is going to happen to you, without conscious thought."

Earlier Routine

(Mid 1950 - 1977)

Clarke #1

No. 1

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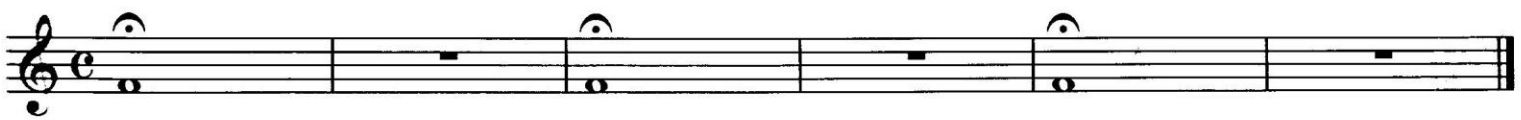
Later Routine

(1977 and on)

What we are trying to do is to get the air through the horn with the least amount of tension and the least amount of muscle. To buzz the leadpipe, remove the tuning slide. On a Bb trumpet, the mouthpiece/leadpipe should resonate at approximately an F (Eb concert). Think about accelerating the air through the leadpipe and letting the air blow the embouchure into place. Play the leadpipe about a dozen times, or until you feel your embouchure responding to the breath in a relaxed manner.

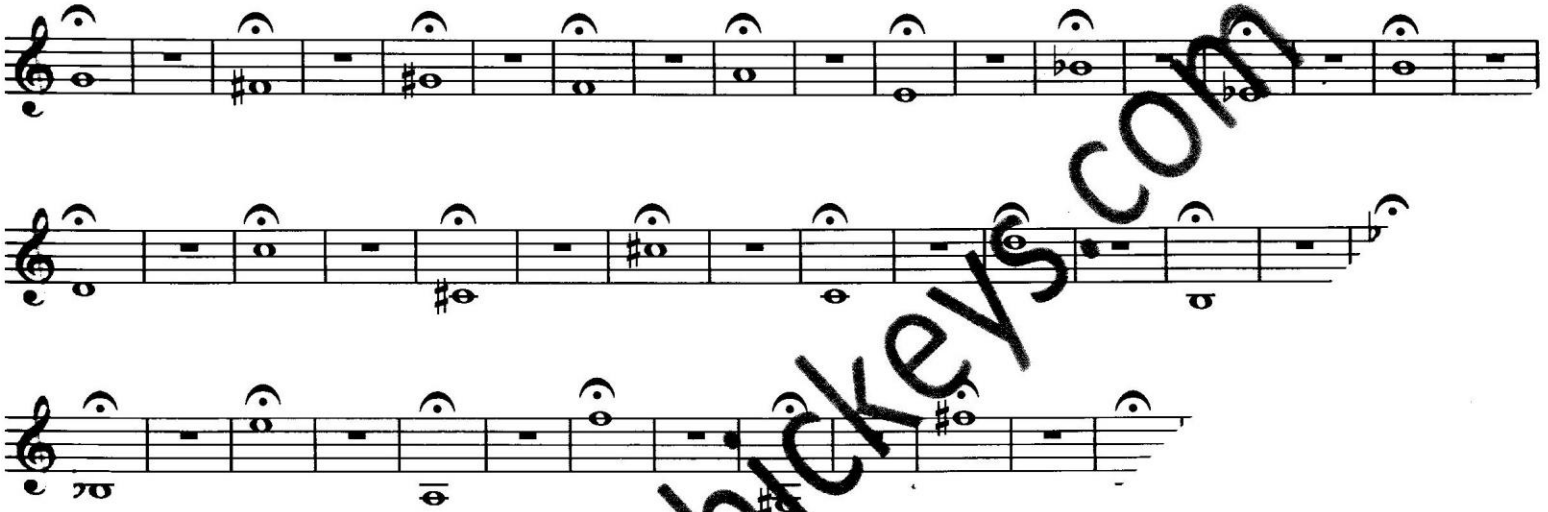
Blowing the Leadpipe



"Think of the most beautiful sound you can imagine and blow through this sound as you play long tones. You're only thinking of one thing and this is sound."

No. 1A

Long Tones



No. 1B

Advanced Long Tones

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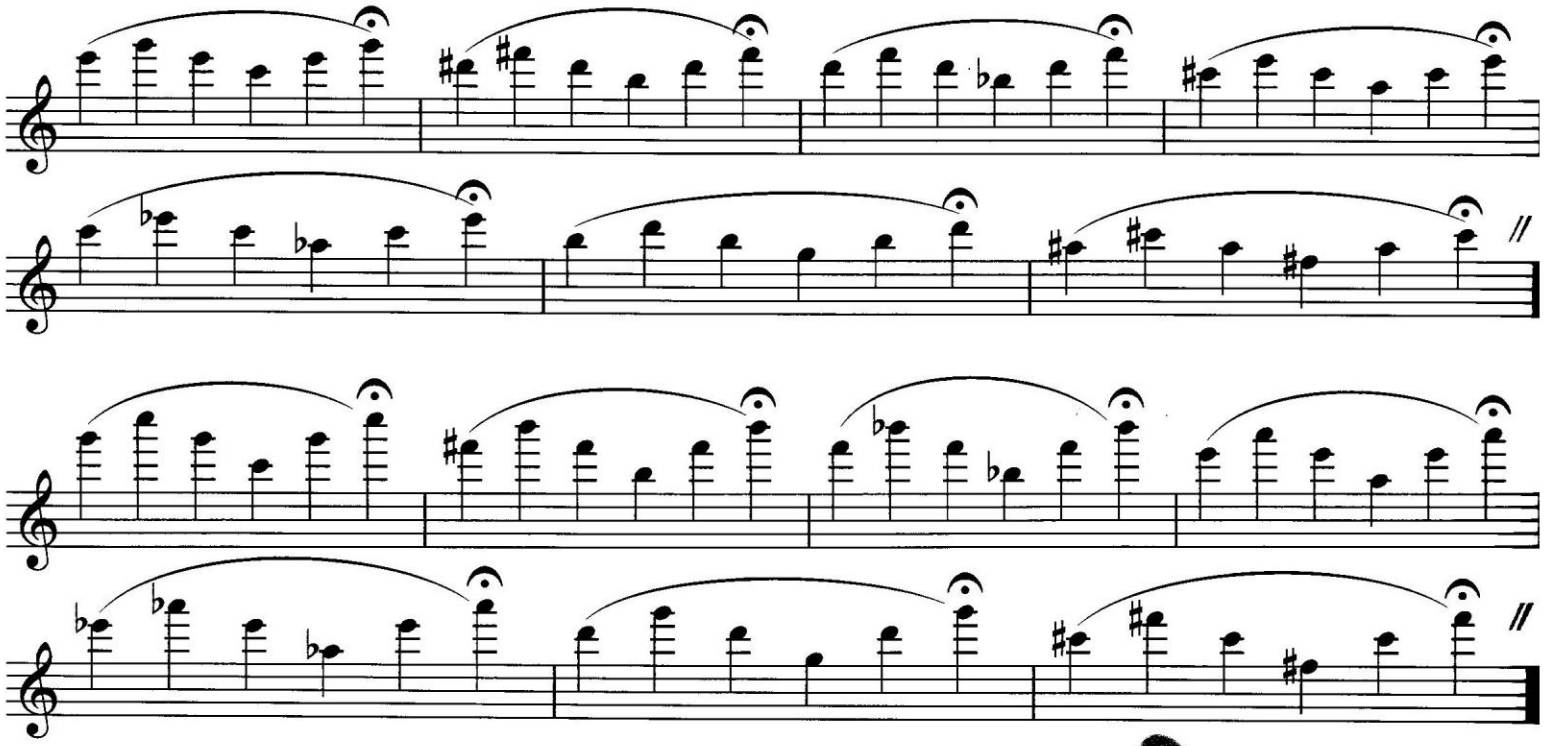
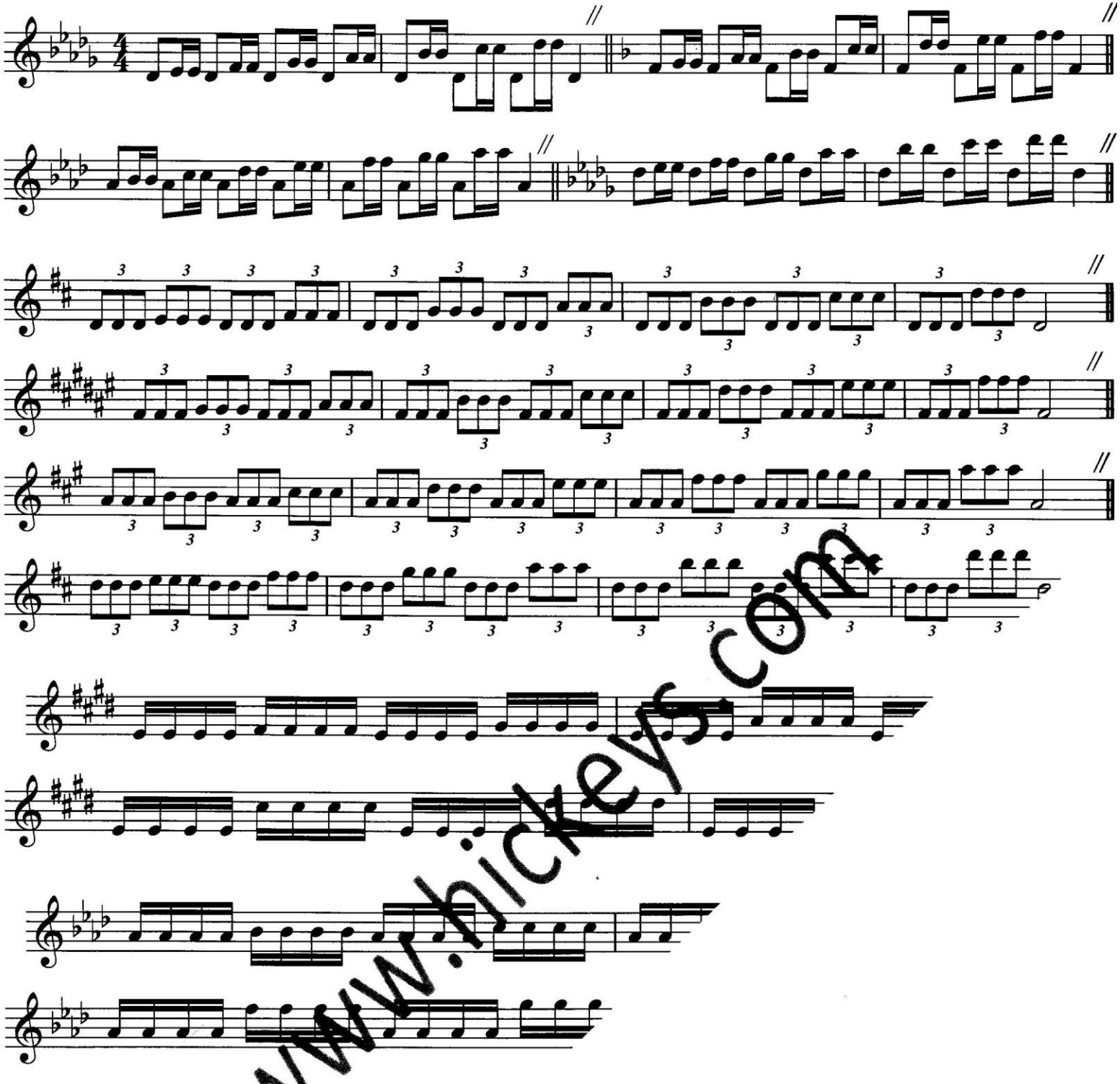


"Obstacles are things you see when you take your eyes off of the goal."

No. 12A

www.hrckeys.com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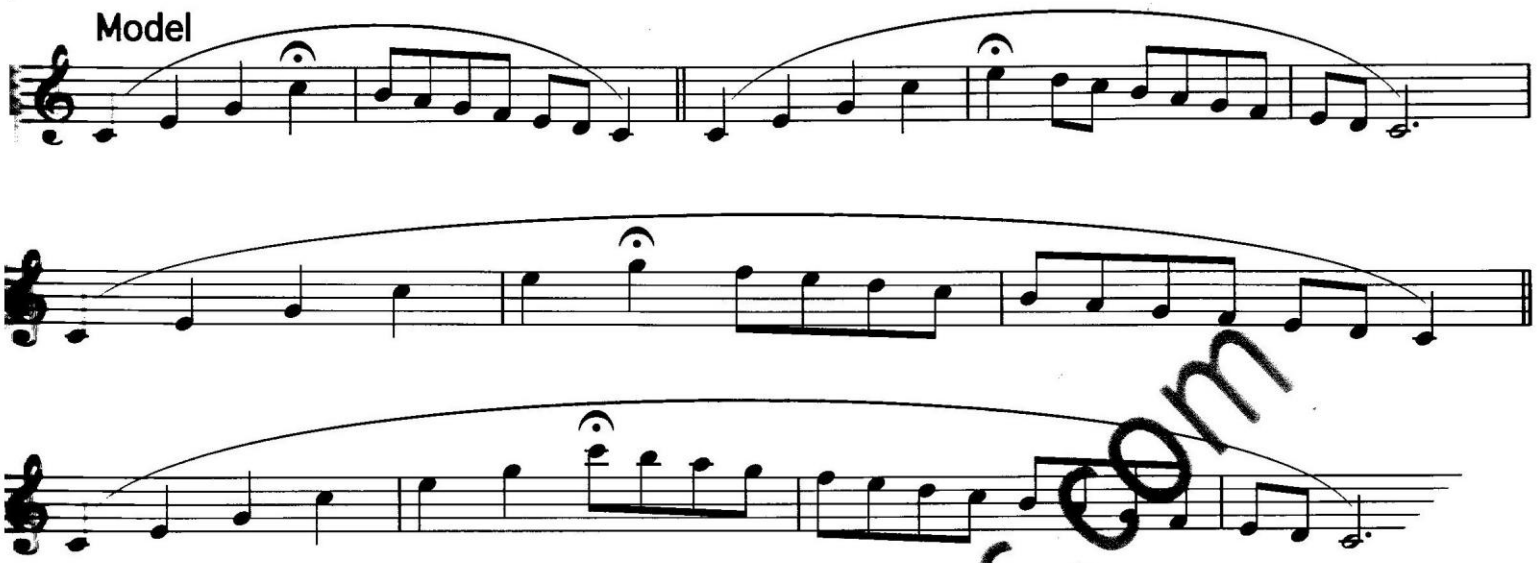
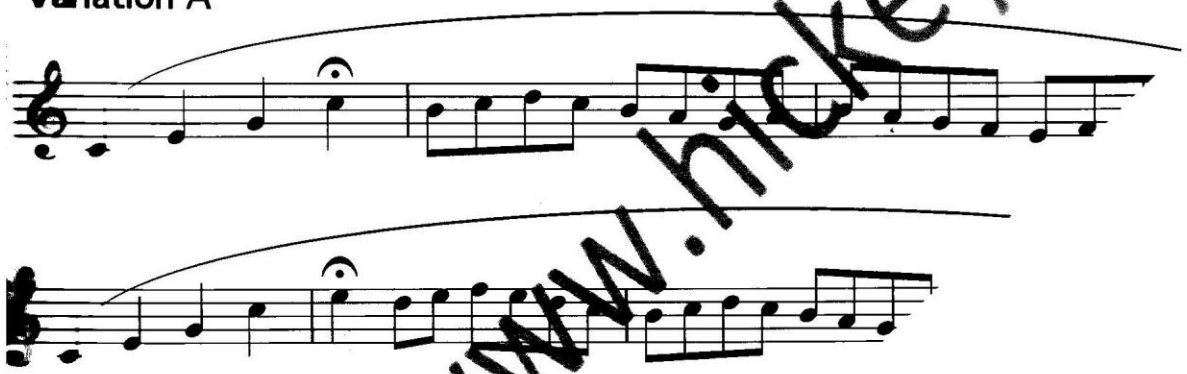
"Success is not a result of spontaneous combustion; you must set yourself on fire."

No. 15

Model



Variation A



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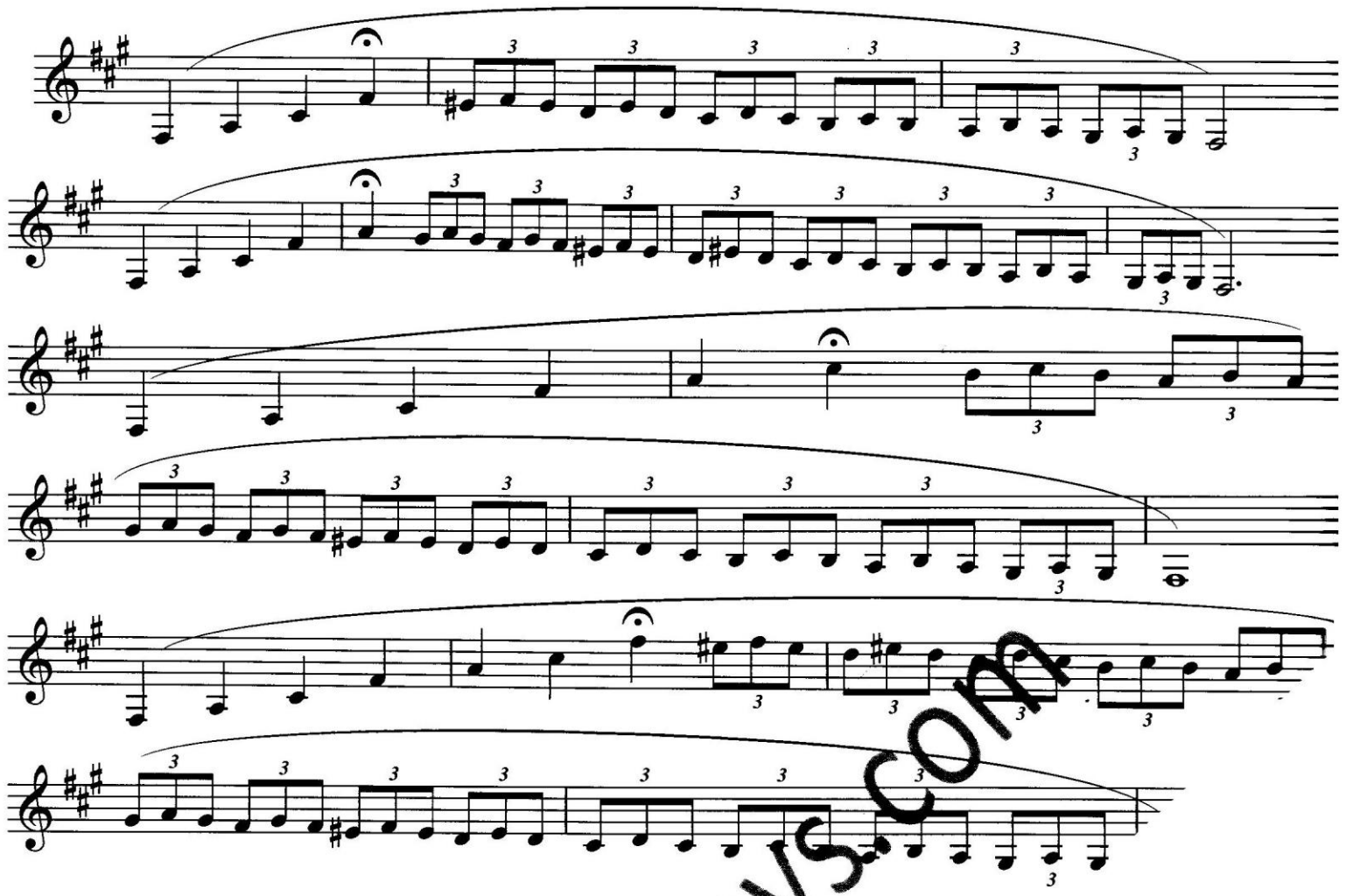

"Fire it v

Variation C: Diminished Scale

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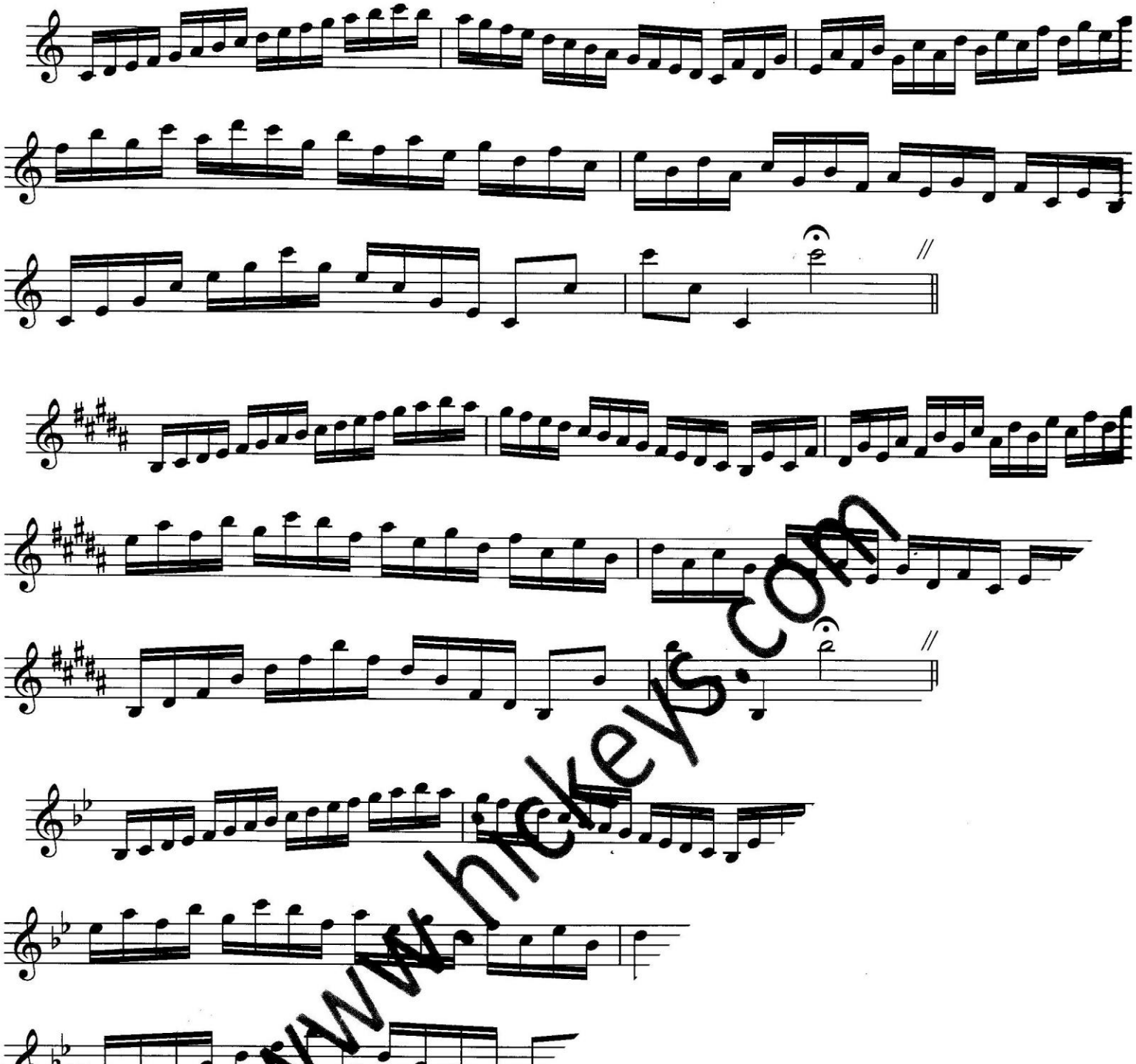
Variation in 4ths *a la Jerry Hey*



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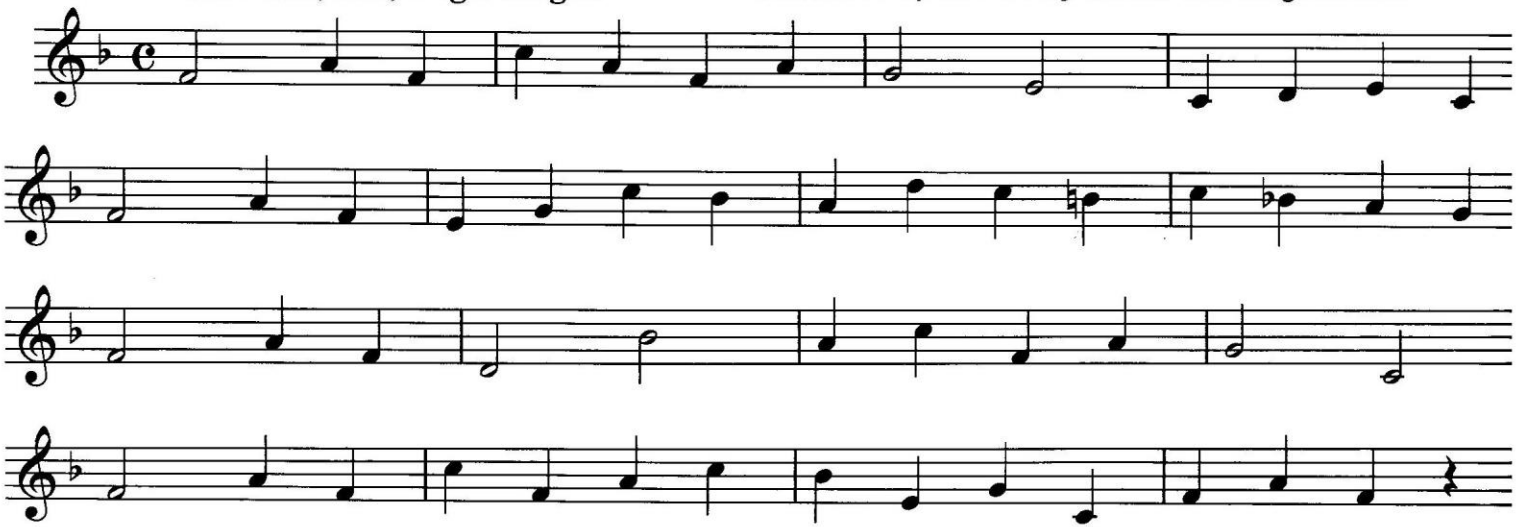
Arban's Single Tongue

11

Slur first, rest, single tongue

Advanced Option A: Transpose into various keys
Advanced Option B: Play slurred and tongued 8va.



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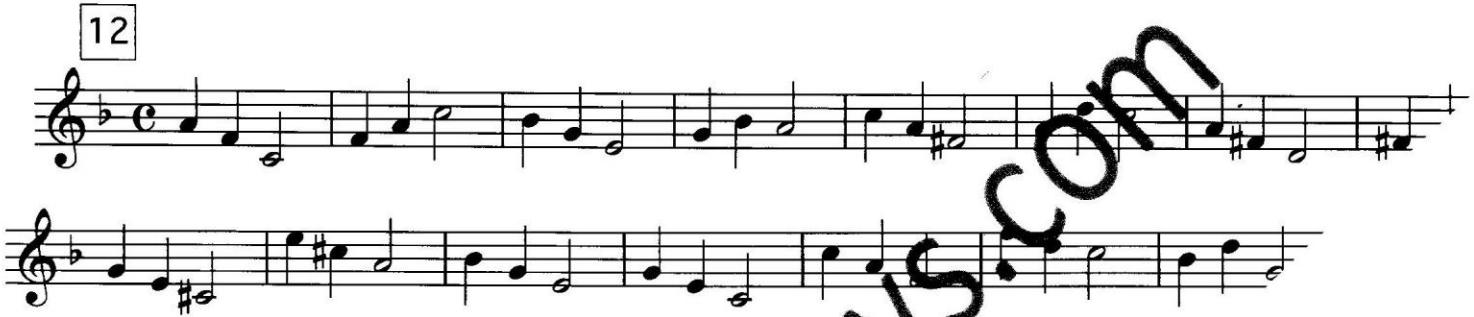
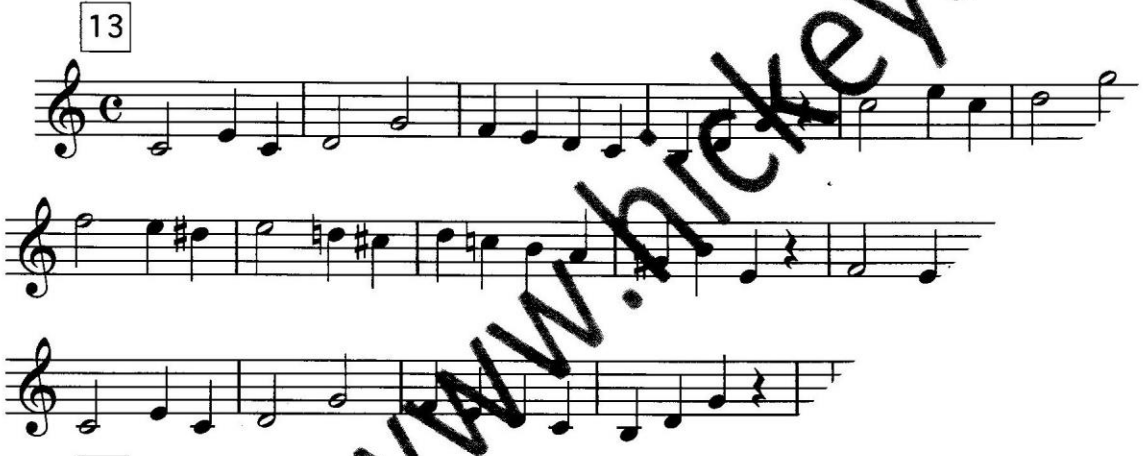


13



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St. Jacome Bugle Calls

Set A

Set B

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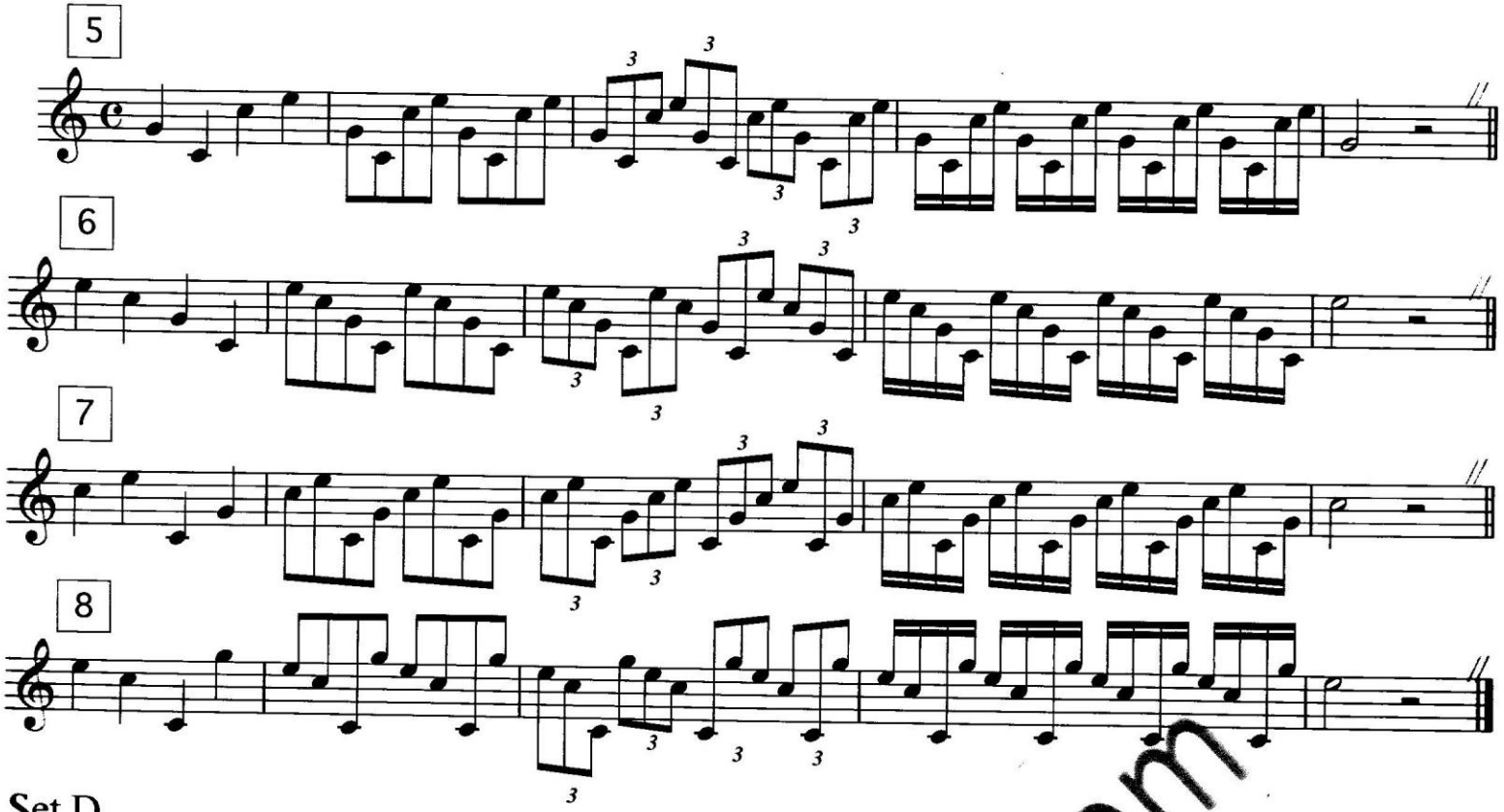
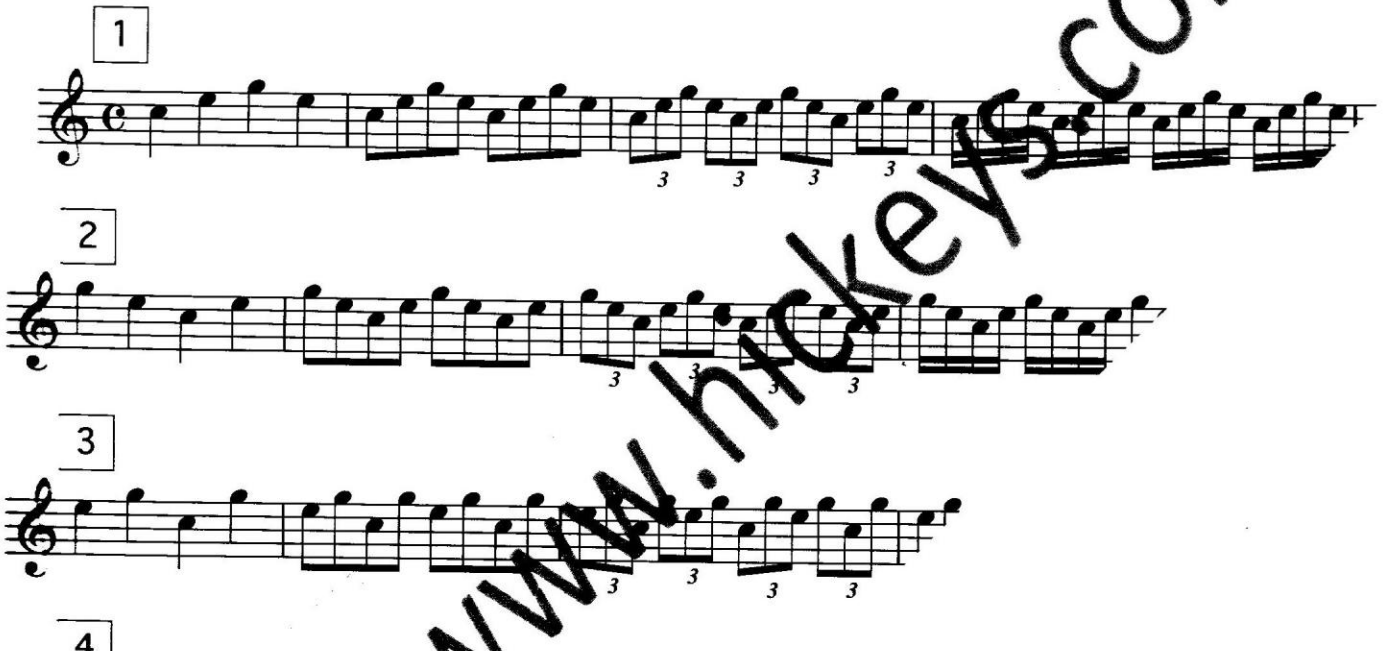


Set D



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